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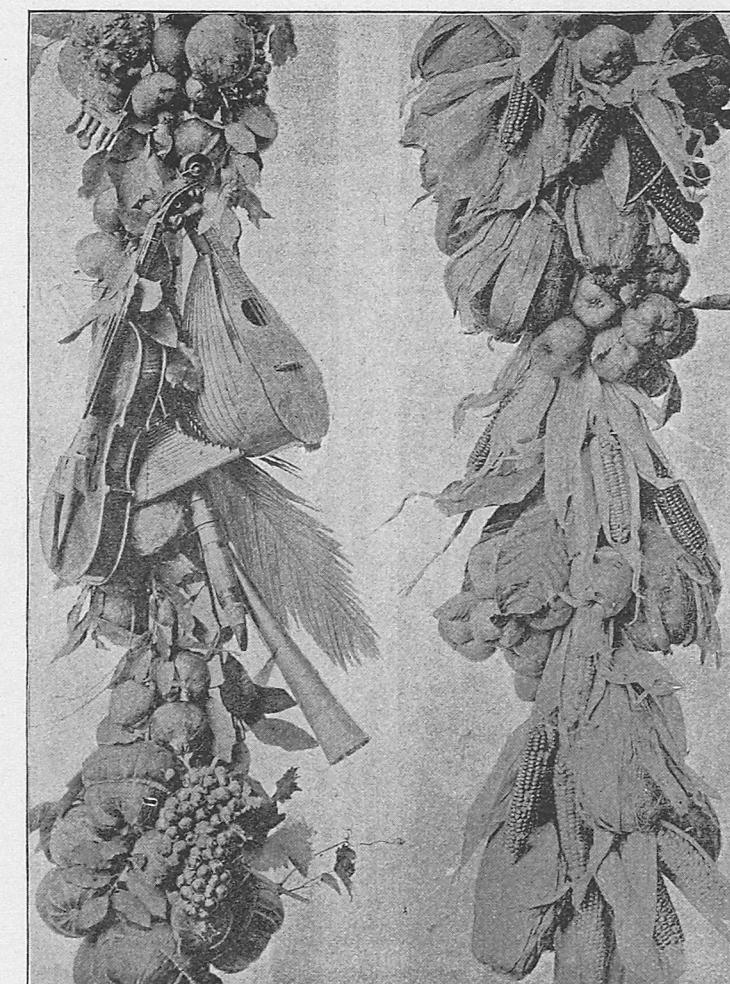
send Mr. Halbert plans for houses they are decorating, with an order to prepare his Appliquéd Relief in sections suitable for the decoration of the various apartments, and, having the entire decoration of a dwelling thus in hand, our readers can with difficulty conceive an adequate idea of the opulence of the many schemes thus employed, which are calculated not only to give lasting credit to the local decorator, but at the same time develop the tastes of the people as well. Under the guidance of such a powerful agency, decorators throughout the country are finding more abundant employment for their energies. So fertile and far-reaching in its effects is this great emporium of practical decoration that its triumphant success was a foregone conclusion.

In these three branches on industrial art, namely, wall-paper, appliquéd relief and color sketches, the house of Halbert has made a most excellent reputation, and the determination is to still further extend its reputation and increase the occasion for it.

Mr. Halbert has been successful in gathering about him a corps of lieutenants who are in thorough accord with his progressive ideas and assist materially in carrying them out. Wm. Halbert, the junior member of the house, has been a partner for two years, and has been associated with his brother for twenty-one years. He began his decorative career when a boy, has learned all the details of the business, and is now manager of his firm's retail establishment, a position that he is especially fitted to fill.

Of the firm's three traveling men, Mr. James M. Sinnott and Mr. George W. Hanbury have each been with Mr. Halbert for fourteen years, and Mr. M. B. Wightman for seven years. They have a thorough first-class retail experience, the best preparation for selling fine wall-papers at wholesale. Their success has been due in part to their own energy and courtesy, and in part to the excellence of the goods they have had for sale.

It is Mr. Halbert's ambition to elevate the art of modern decoration with materials having the widest vogue and the greatest technical beauty.



DECORATIVE APPLICATION OF NATURAL OBJECTS. BY M. MARTIN GERLACH.

#### AN INTERESTING FRIEZE.

By M. MUCHMORE.

**F**ROM all parts of the world come the motives that form an interesting frieze in the music-room of a well-known collector in one of the cities of the West. The room, a long, high-ceiled affair, ending in a wide bow window, has its side walls done in pumpkin yellow, a beautiful golden tint, shading up through the frieze and ceiling until it fades into a warm cream tint in the centre. Against the frieze, which is about three feet in depth, is hung an untold number of quaint and curious old instruments, arranged always with an eye for artistic effect. Fully a hundred more equally interesting instruments are grouped about the under walls, or here and there a rare find hangs suspended by silken cords from the ceiling; around the door and window lintels cluster strange string instruments or un-

usual conceits in the way of drums, and strung across the picture frames are all sorts of queer sound producers.

For in this room is to be found the largest private collection of musical instruments in the country, embracing, as it does, nearly every one known to ancient or modern, from the "cheng" of China to the "nanga" of the Soudan; from the "sarungda" of India to the rattle of the Pueblos; from the "kissar" of early Egypt to the "suong" of Burmah.

The breath of the Orient which speaks from the untold treasures of this unique music-room is furthered by other touches of the Orient suggested by its furnishings. A divan in one corner covered with tawny tiger skins, warm yellow gauze at the windows and portières from the Indias of deep yellow embroidered in gold, carry out the tonic thought of the walls, against which the browns of the instruments tell out with delightful effect. And the talented mistress of this rarely beautiful home is so consistently gifted of idea that not a picture or book has found a lurking-place in this room which does not pertain to "music, heavenly muse."

#### DECORATIVE NOTES.

**T**HE entrance hall should first of all suggest warmth and welcome, yet how often do we see it precisely the opposite. How it makes one shiver to go into one of these dismal tunnel-like apartments to be found in many of our urban houses, particularly in the older sections of the city, which are frequently carpetless, rugless, with such light as finds its way in there absorbed in the dark, depressing coloring of the walls. Why rob the place of all cheerfulness? One does not want dark greens and blues here—rather let us have brightness and sunshine, and that is possible by adopting a warm scale of coloring. In such places by all means have yellows and golden russets on the walls. Indian yellow and white will light up a dark hall wonderfully.

**T**HE age has past for small tables so laden down with bric-à-brac as to give the drawing-room much the appearance of a china shop, and to cause the average male

caller to feel very much in the position of the historical bull. Bits of bric-à-brac may still exist, but these bits must be of some intrinsic value and need not be grouped together as though offered for sale. The souvenir silver table will still hold sway, as this collection is really interesting in many cases, especially so when they represent the hostess' own "trip across," and the rich plush or velvet on which these ornaments are placed makes them a thing of beauty as a rule.

**U**NDER British rule, convict labor in the jails of India is actively employed in the production of an inferior grade of carpets, in response to the demands of private firms. The patterns are usually copies of the finer antique carpets, and the work in general is tawdry and is intended to be sold in the cheap bazaars. Many of these prison-made carpets, as well as those manufactured by free labor, find their way into foreign countries, Europe and the United States being the principal consumers of Oriental carpets, whether of Turkish, Indian or Persian manufacture.